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Catalog of "Glassware: Made in America" Exhibit at the Buffalo and Erie County Historical Society which opened May 22, 1980.

Cover: Cut-glass water bottle has deep cuts in a block and fan design. Was used in bedrooms for drinking water and often had a matching tumbler over top, 1880-1905. 8 in. x 6 in. From the George W. Benson Collection.

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GLASSWARE: MADE IN AMERICA

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GLASS: A BRIEF HISTORY

European craftsmen brought techniques in glassmaking to America in the seventeenth century. The art of producing glass had been developing since its origins in ancient Egypt, and had culminated in the glass renaissance in Venice, Italy, in the fifteenth century.

American glassmaking began in Jamestown, Virginia, in 1608. Bottles of thick, dark glass were produced there until about 1610 by the London Company. To the Virginia Colony, ornamental glass objects and table pieces were useless, as colonists were using pewter and ceramic dishes for durability and economy. They did, however, need glass bottles and windowpanes.

The first successful glassblower in America was Caspar Wistar, a German who opened his factory in Salem County, New Jersey, in 1739, despite the English ban on colonial manufacturing. Early American glass was influenced primarily by the German technique and tradition in the art. Wistar's family business boomed until 1780, turning out window glass and bottles.

Even after Wistar's house closed, South Jersey remained a major glassmaking center through the Revolutionary War period — thus, the name "South Jersey Glass." This style was copied in New England, Ohio, New York, and Pennsylvania in the eighteenth and nineteenth centuries. Probably because of the utilitarian nature of these products, they are a rare find today. And because the glassmaker had virtually a free rein with his glass the pieces usually appear unrestricted and artistically free.

William Henry Steigel, immigrated from Germany to Philadelphia in 1750. Six years later he founded a village of glassworkers, Manheim, Pennsylvania. Manheim factories produced the standard blown and blown-molded bottles and window glass, but were innovators in the manufacture of the first fine American tableware. This tableware, made of clear flint glass, has a quality comparable to that produced in Bristol, England, during the same period. The success of Steigel's delicate engraving (done by application of hydrofluoric acid to the design) and enameling (painting on glass with colors made from glass) in ornamental glassware of the German folk-art style reflected the improvement of the colonies' economy, and their subsequent desire for finer china and tableware.

Opposite page:

Left — Vase. Cased glass with variegated colors of pink and white, 8½ in. x 3½ in. From the George W. Benson Collection. Center rear — Clear perfume bottle in the form of a pyramid, 6½ in. From the S. D. Clifton Collection. Center front — Conventional cup plate, 1830-45, 3 5/8 in. Probably from Sandwich, Mass. From the George W. Benson Collection. Right — Pink and white pitcher with leaf design, 5 in.

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BOTTLES AND FLASKS 1800-1850

Bottles have been a product of almost every glass-making facility in America since 1608. At first, the bottles or flasks were freeblown in brown, green, or black glass, and were irregular and rough in shape. Later, the bottles were blown into one, two, or three-section molds, making a more consistent form.

These early bottles were made to be durable for frontier living and were seldom used for purely decorative purposes. They were reused when empty rather than discarded because of the rarity and expense of glass products.

Bottles and flasks were used to carry a variety of liquids. In the 1800s, with the beginning of the temperance movement, flasks were used to disguise "medicinal" beverages, and various home remedies, lotions, and cure-alls.

From about 1820 to 1850, pictorial flasks were manufactured as a reaction to the surge of American nationalism following an economic and industrial boom. After 1830, these flasks were blown or pressed into molds which depicted scenes of historical characters, events, or patriotic slogans. The flasks adorned with a bust of George Washington are an excellent example of these pictorial bottles.

Top: left — Green flask, 1825-60. "Success to Railroad" and horse pulling cart on both sides, 6¾ in. Right — Aqua flask, 1850. Has locomotive on both sides, 6½ in. Manufactured by Lancaster, NY, Glass Works. Both from the L. H. Gardner Collection. Bottom: left — Brilliant aqua flask, 1850, with eagle and "My Country" on one side and "For Pikes Peak" on other, 7½ in. Manufactured in Pittsburgh. From the L. H. Gardner Collection. Right — Aqua flask with "The Father of His Country" on one side and "General Taylor Never Surrenders," 8½ in. Dyottville Glass Works, Philadelphia. From the George W. Benson Collection. Opposite: Left — Aqua flask with eagle on one side and "Louisville, Ky Glassworks" on other, 6¾ in. From the L. H. Gardner Collection. Right — Aqua violin bottle, 9 in. From the George W. Benson Collection.

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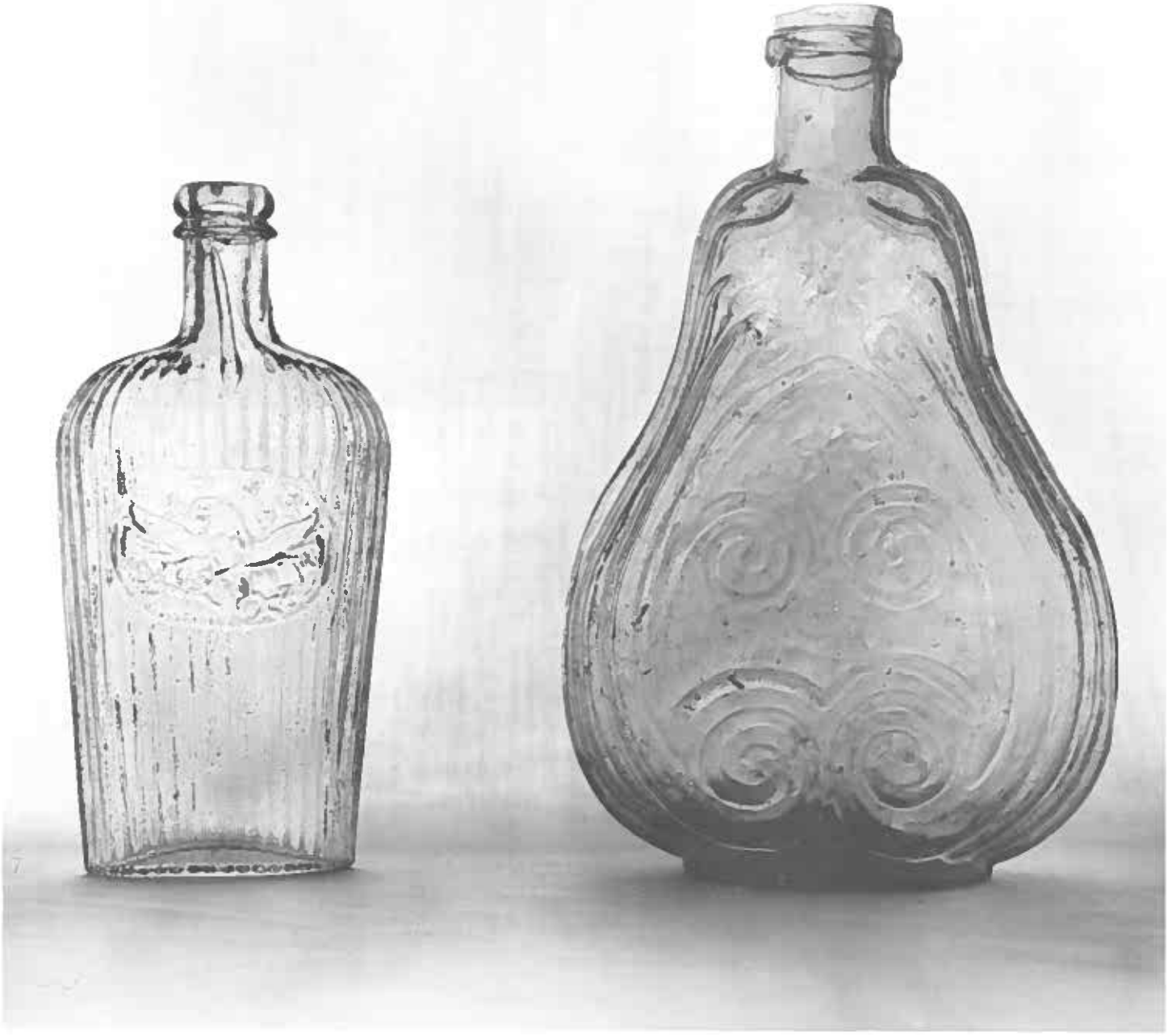

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LACY GLASS 1800-1850

In the 1800s, the new glassmaking technique of pressing consisted of dropping hot glass into a mold and forcing it to conform to the mold's outline with a plunger. This produced a pattern on the outside of the finished piece of glass.

This technique had a revolutionary effect on the American glass industry. It enabled almost any factory to produce glass objects in vast quantities through inexpensive, mass-production methods, making fine tableware readily available and affordable.

Although the technique can be traced back to Egyptian pressed glass coins, the invention of pressed glass is usually, and incorrectly, credited to American glassmakers. Actually, American glass artists developed the idea further and made its applications practical for use. The earliest pressed glass in America was called lacy glass because of its delicate, lace-like background and diamond-point pattern. The term is also given to American pressed glass produced during the first half of the nineteenth century.

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PRESSED AND PATTERN GLASS 1850-1900

Deming Jarves, co-founder of the Boston Sandwich Glass Company in 1825, experimented with glass-pressing molds made of wood and cast iron and was awarded a patent for "improvement in pressing glass." Some American pressed glass came to be called "Sandwich Glass" based on the Sandwich Glass Company's output of consistent quality glassware until its closing in 1886.

With the advent of glass pressing, the mold designer or cutter became the key person in glass-making, replacing the glass blower, even though glass blowing continued. The glass cutter used as his inspiration fine European cut glass to design intricate patterns. Earlier lacy pressed glass tended to be more elaborately designed than later pressed glass patterns.

Opposite, top: Flint glass in "Peacock Eye" design compote, 1830-45, 4 in. x 7½ in. From the Charles W. Goodyear Collection. Opposite, bottom: left — "Peacock Eye" design plate, 5¼ in. From the George W. Benson Collection. Center — Sandwich glass bowl has "Princess Feather medallion" with diamond motif, 10 in. From the George W. Benson Collection. Right — Flint glass pitcher, 1830-45, 5 in. From the Charles W. Goodyear Collection.

Right: Footed goblet and pitcher, 1870. Both have "Classic" pattern with alternating panels of frosted classic figure with panels of daisy and button. Goblet, 6 in., is from the Charles W. Goodyear Collection. Pitcher, 8¼ in., is from the George W. Benson Collection.

Top, left: Pitcher, 1900, has clear glass paneled thistle design, 7 in. Pittsburgh. From the Charles W. Goodyear Collection. Top, right: Goblet has face design on stem, 3¼ in. x 6¼ in. Bottom: left — Goblet in "Triple Triangle" pattern, 1890, 5¾ in. Made by Pioneer Glass Co., Pittsburgh. Right — Clear footed cream pitcher, 7 in. From the George W. Benson Collection.

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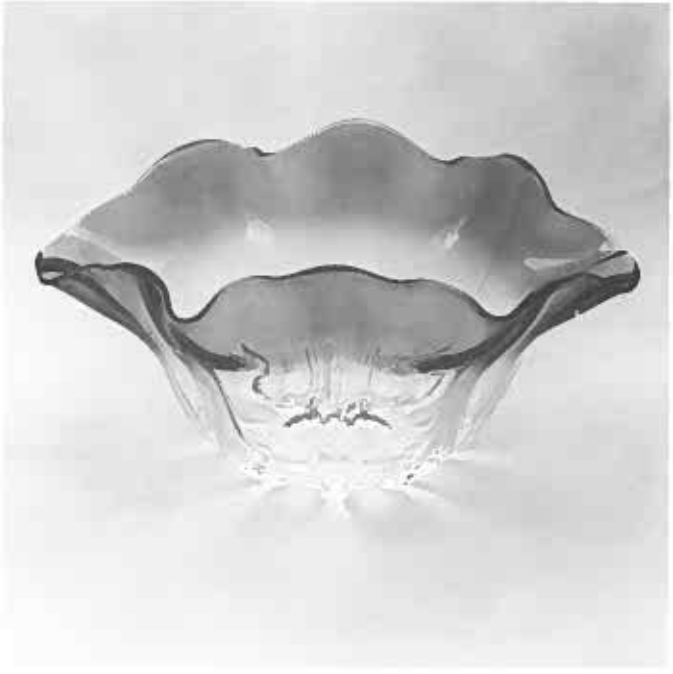
20TH CENTURY GLASS

Twentieth century glassware is the result of the mechanization of a once individualistic and creative craft.

Today, glassmaking machines can produce millions of pieces of "perfect" glassware, making even flawless glass products common rather than rare finds.

Recently, there has been a small trend among artisans of returning to the older glassmaking tradition in an attempt to preserve the craft's purest forms, begun when America was young.



Top: Wine glass with controlled bubbles throughout bowl with golden amber threading, 1920, 4 1/8 in. x 7¼ in. Bottom: Grotesque bowl, 12¾ in. x 7 3/8 in. x 6¼ in. Both are signed "F. Carder" and "Steuben" (signed for Mrs. Ward, wife of Judge Hamilton Ward, who was a personal friend of Carder). Both loaned for the exhibit.

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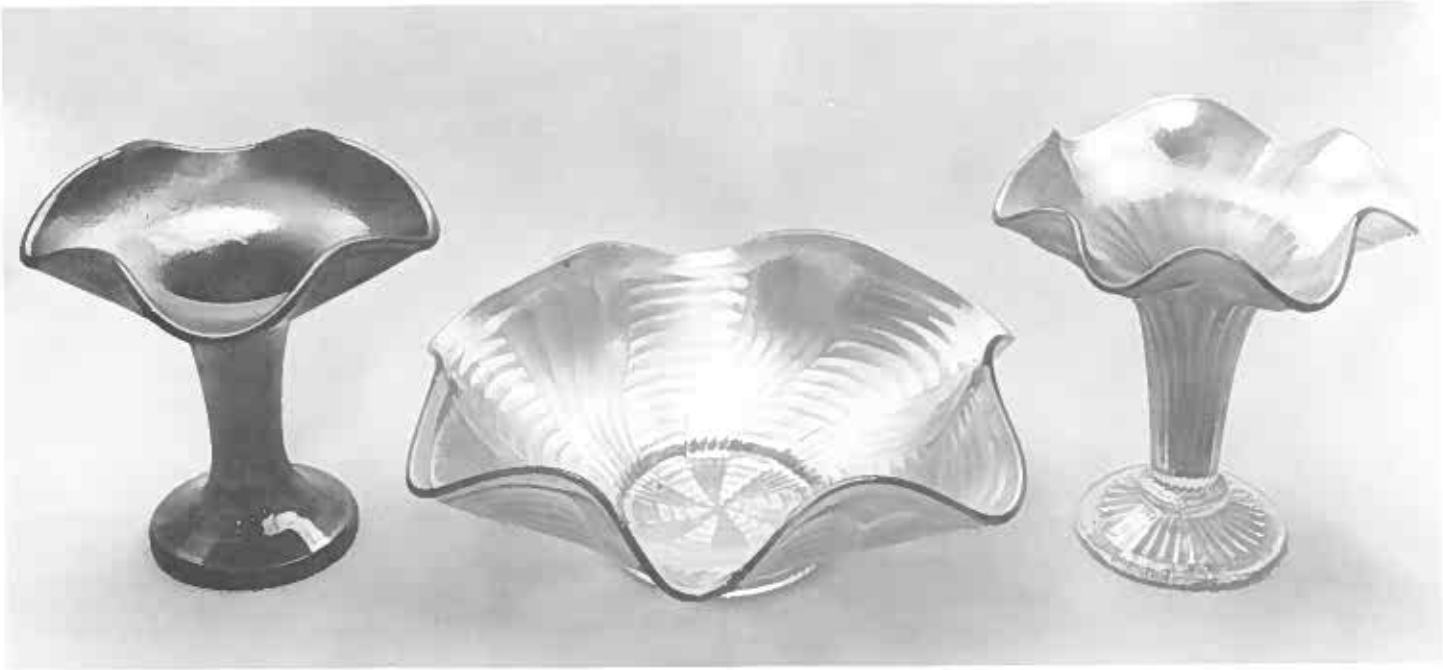

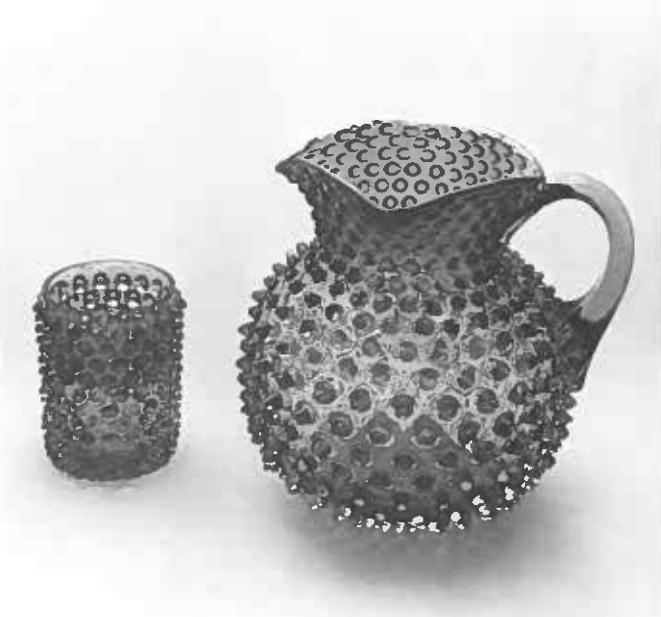

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Opposite, top: left — Footed dish in purple-silver carnival ware, 5¼ in. x 5¼ in. Center — Dish in iridescent carnival glass with gold tones, early twentieth century, 8¾ in. x 3¼ in. Right — Vase in carnival ware, 6 in. All from the George W. Benson Collection.
Opposite left, bottom: left — Green vase, 11½ in. From the George W. Benson Collection. Right — Pink and white pitcher with leaf design, 5 in.
Opposite right, bottom: Tumbler and pitcher of the amberina type with hobnail design shaded gold to amber, late nineteenth century. Tumbler, 3¾ in. x 2¾ in.; pitcher, 7½ in. Both from the George W. Benson Collection.

Top: Crystal goblet on a baluster stem with teardrop and plain circular foot, man-made blown glass, 1965. From the Steuben Glass Co. Bottom: left — Early American vase with black background with gold grain and large white flowered design, 9¼ in. Right — Barber bottle in the "Mary Gregory" type, green with white, enameled girl figure. Soda or lime glass, 8 in. From the Sarah D. Clifton Collection.

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BOTTLES AND FLASKS 1800-1850

Flask. Aqua cornucopia on one side and basket of fruit on other, 6¼ in. Manufactured by the Lancaster Glass Works (N.Y.). From the L. H. Gardner Collection.

Flask. Amber with "Baltimore Light House" on one side and "Corn for the World" and an ear of corn on the other, 8¾ in. From the L.H. Gardner Collection.

Flask, 1833-87. Aqua tree. "Winter" on one side and "Summer" on other, 7½ in. Made at Dyottville. From the L.H. Gardner Collection.

Flask. Amber eagle on one side and "Stoddard, N.H." on other, 7½ in. From the L.H. Gardner Collection.

Flask. Light green handblown swirled chestnut shape. Midwest, 6 in. x 5 in. From the Albright Art Gallery.

Flask, 1830-72. Dark olive "Liberty" eagle, 6 in. Made at Willington Glassworks, West Willington, Conn. From the L.H. Gardner Collection.

Flask, 1810-55. Aqua Union flask. Face on one side and Union eagle on other, 7½ in. Made at Pittsburgh and elsewhere. From the L.H. Gardner Collection.

Flask. Amber "Ravenna Glass Company" and an anchor on one side and an eagle on the other, 7¾ in. From the L.H. Gardner Collection.

Flask, 1840. Aqua Washington on one side and Taylor on other, 7¼ in. Manufactured by Dyottville Glass Works, Philadelphia. From the L.H. Gardner Collection.

Flask. Pale aqua ship on one side, "Albany Glass Works, Albany, N.Y." and man's head on other side, 7¾ in. From the L.H. Gardner Collection.

LACY 1800-1850

Cup plate, before 1830. Waffle center copied from cut glass. Fifteen scallops, 3 1/16 in. Made in New England by either Sandwich or New England Glass Co. From the George W. Benson Collection.

Cup plate, 1844. Henry Clay facing to the right, 3 7/16 in. Made in East, probably Sandwich, Mass. From the George W. Benson Collection. Very rare.

Cup plate. Sunburst design has 45 bull's-eye scallops, 3 3/16 in. Midwestern origin. From the George W. Benson Collection.

Cup plate, 1844. Henry Clay bust, marked with Clay's name, 3 9/16 in. Probably Sandwich, Mass. From the George W. Benson Collection.

Cup plate, 1844. Henry Clay bust, not marked, 3 5/8 in. Probably Sandwich, Mass. From the George W. Benson Collection.

Cup plate, 1835-50. "Heart" design, has 13 hearts and 59 serrations, 3 7/16 in. From the George W. Benson Collection.

GLASSWARE ALSO INCLUDED IN

THE BUFFALO HISTORY MUSEUM

PRESSED AND PATTERN 1850-1900

Bottle with stopper. Green, 1¾ in. x 3¾ in. From Larkin store, Buffalo, N.Y. Rectangle.
Bread plate. Pattern is "Three Graces — Faith, Hope and Charity." Plate is marked, "Patd Nov. 23, 1875." Has handles, round, 10 in. From the George W. Benson Collection.
Cordial glass, late nineteenth century. Common pressed glass, 3 in.
Cup. Clear glass, 2¼ in. x 4¼ in. From the George W. Benson Collection.
Cup. Blue swan design, 3½ in. From the George W. Benson Collection.
Cup. Blue, 3½ in. From the George W. Benson Collection.
Cup plate, 1850. "Star" variant, 3 in. From the George W. Benson Collection.
Cup plate, 1850-55. "Maid of the Mist" pattern, 3 7/16 in. From the George W. Benson Collection.
Cup plate, nineteenth century. Waffle center with bull's eye rim, 3 5/8 in. From the George W. Benson Collection.
Cup plate, 1850. Sunburst design has 45 bull's-eye scallops, 3 3/16 in. Midwestern origin. From the George W. Benson Collection.
Dish. In shape of a leaf with a pattern, 5 in. x 4 in. From the George W. Benson Collection.
Egg cup, 1840-60. Flint glass. Bell flower design. Single vine, rayed base, ribbed with straight sides, 3¾ in. x 2¼ in.
Footed pitcher. Clear, 5½ in. From the George W. Benson Collection.
Footed wine glass, 1840-70. Clear, 5¼ in. From the George W. Benson Collection.
Four-footed dish. Pattern glass, 9½ in. x 5¾ in. x 3½ in. From the George W. Benson Collection.
Goblet, 1880. "Daisy & Button" pattern in yellow-green, 6¼ in. From the Charles W. Goodyear Collection.
Goblet, 1880. "Paneled Grape" pattern, 6 in. Probably made in Indiana. From the Charles W. Goodyear Collection.
Perfume bottle. Clear glass with silver top, 1¾ in. From the S. D. Clifton Collection.
Perfume bottle, 1825-75. Clear with stopper in the form of a saber, 4¼ in. From the George W. Benson Collection.
Perfume bottle, 1825-75. Clear with top, 5½ in. From the George W. Benson Collection.
Pitcher. Horn of Plenty design, 9¼ in. From the George W. Benson Collection.
Plate, 1890. Loop and fan pattern, 7 in. Probably manufactured by U.S. Glass Co. From the George W. Benson Collection.
Plate, 1884. "Grover Cleveland" frosted memorial or campaign plate, 11 7/16 in. From the George W. Benson Collection.
Plate, 1882. Picture of James Garfield with "Memorial" printed. Stippled, 9¾ in.
Platter, 1882. Railroad train platter believed to commemorate the opening of the Union Pacific Railroad in 1869. Shows the famous engine No. 350, 11 7/8 in. Probably designed by Jos. K. Brown. Made by Canton Glass Co. From the George W. Benson Collection.
Relish dish. Design has stars and thumb prints in circles, 7¾ in. x 5¾ in. From the George W. Benson Collection.
Sauce dish. Pattern has a daisy in the design, 4 in. From the George W. Benson Collection.
Tumbler, 1835-95. Clear, 4 in. From the George W. Benson Collection.
Whiskey glass, 1840-70. Clear, 2¾ in. From the George W. Benson Collection.
Wine glass, 1880. "Beaded Dew Drop" pattern, 4 in. Made in Pittsburgh. From the Charles W. Goodyear Collection.

THE SOCIETY'S 1980 EXHIBIT

THE BUFFALO HISTORY MUSEUM

20TH CENTURY

Cocktail glass, 1956. Floral design, 5 5/8 in. From the Owens Illinois Glass Co.
Cordial glass, 1956. Floral design, 3¾ in. From the Owens Illinois Glass Co.
Flower vase, 1935. Clear glass, 4½ in. x 9 in. Signed Steuben. Loaned for the exhibit.
Jelly dish, 1900. Blue. Latticed border trim, a type of carnival glass. From the George W. Benson Collection.
Tapered goblet, 1956. Cattail design, 5½ in. From the Owens Illinois Glass Co.
Vaseline glass, 1910-20. Pressed, daisy and button pattern, 8 in. x 3 in. x 3½ in. Loaned for the exhibit.
Water goblet, 1956. Floral design, 7 in. From the Owens Illinois Glass Co.
Water goblet, 1956. X design, 6 in. From the Owens Illinois Glass Co.
Wine bottle, 1956. Hobnail design, with two plastic stoppers, 9 1/8 in. From the Owens Illinois Glass Co.

ART

Dish, early twentieth century. Iridescent carnival glass with green tones, has spray of roses in relief in bottom, 2½ in. x 7¼ in. From the George W. Benson Collection.
Pitcher, 1765-1837. Blue enameled. Freehand-painted flower pattern, 10 in. From the George W. Benson Collection.
Vase. Blue, 7½ in. From the George W. Benson Collection.
Vase. Blue and white, 6½ in. From the George W. Benson Collection.

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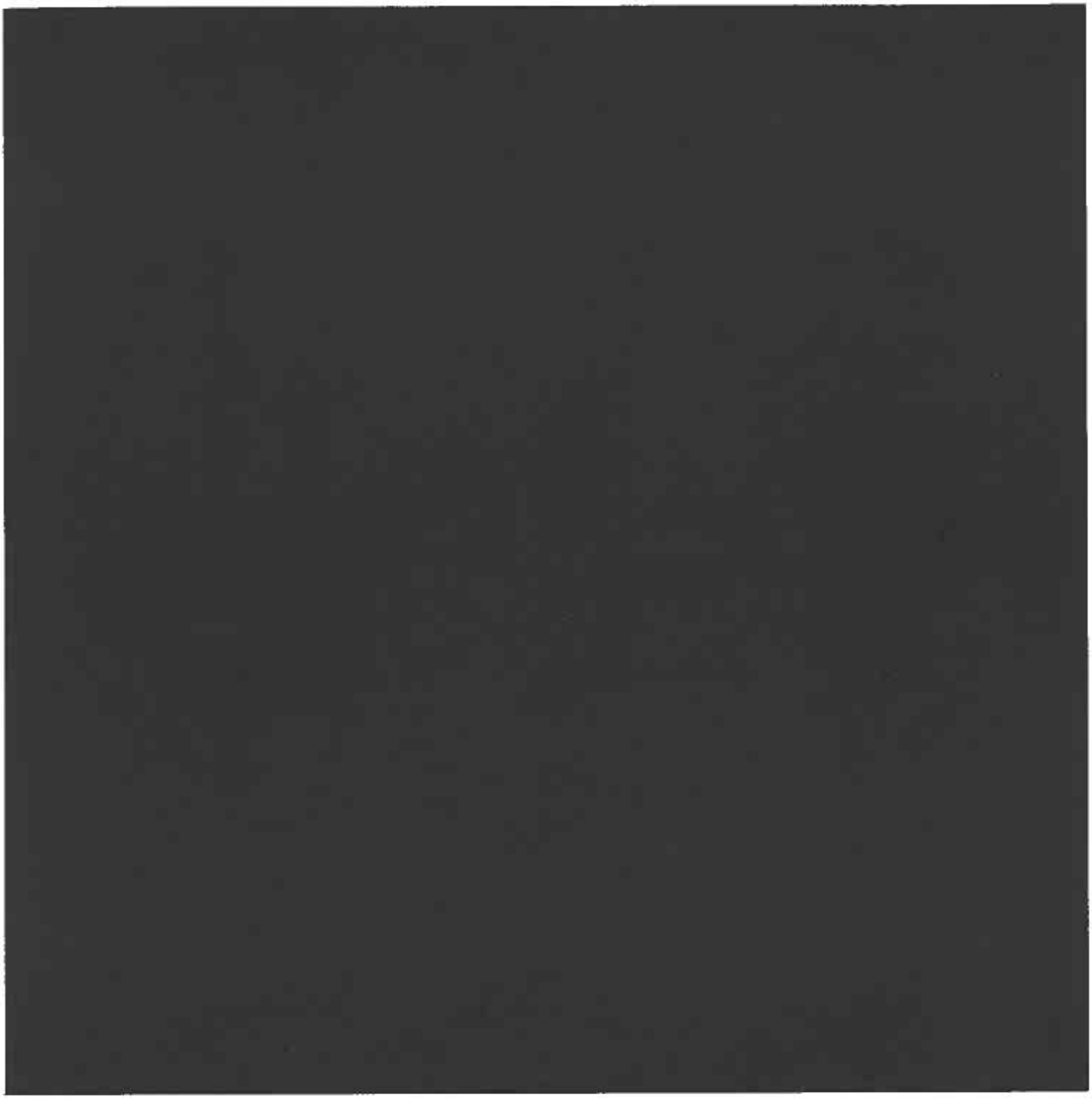

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